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FEBRUARY 1949

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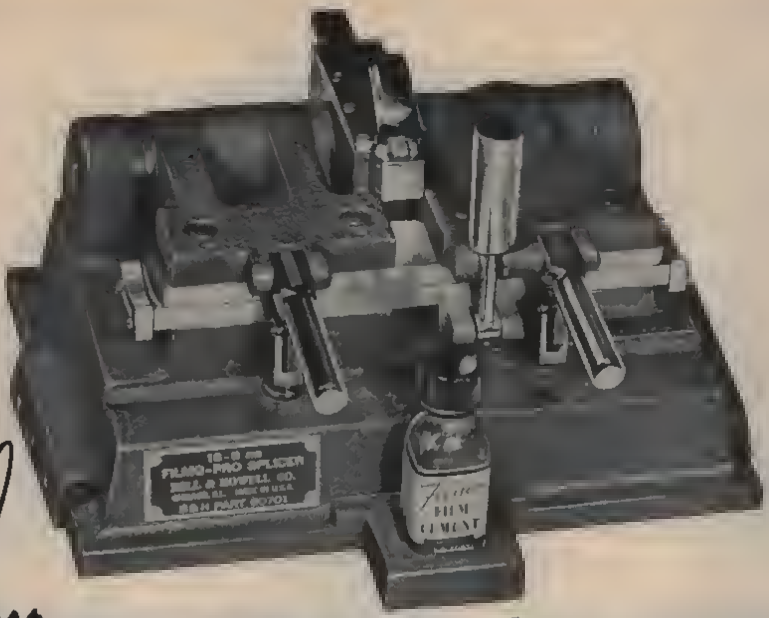

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CURRENT ASSIGNMENTS OF A.S.C. MEMBERS

Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month

★ ★ ★ ★ ★ ★ ★ ★ ★

Columbia

•BURNETT GUFFY All the King's Men,' (Robt Rosson Prodn) with Broderick Crawford and Joanne Dru Robert Rosson, director

•CHARLES LAWTON, JR, 'Hounded' with George Raft, Nina Foch and George MacReady Ted Tetzlaff, director

•CHARLES LAWTON, JR, 'Tokyo Joe,' (Santana Prodn) with Humphrey Bogart, Florence Marley, Alexander Knox, Sessue Hayakawa Stuart Heisler, director

•IRA MORGAN "Blazing Trail, with Charles Starrett, Smiley Burnette and Marjorie Stapp Ray Nazarro, director

Independent

•LEE GARMES Roseanna McCoy, (Goldwyn-RKO) with Farley Granger and Joan Evans Irving Reis, director

•PAUL IVANO The Great Speculator," (Skyline-Film Classics) with Charles Ruggles, Peggy Ann Garner, Richard Ney, Alan Mowbray, Buster Keaton, et al Richard Oswald, director

M-G-M

•CHARLES ROSHER Neptune's Daughter," (Technicolor) with Red Skelton and Esther Williams Edward Buzzell, director

•HARRY STRADLING "In The Good Old Summer Time,' (Technicolor) with Judy Garland and Van Johnson Robert Z Leonard, director

•CHARLES SCHOENBAUM, 'Highland Lassie,' with Lassie and Edmund Gwenn Richard Thorpe, director

•ROBERT PLANCK Madame Bovary, with Jennifer Jones, Louis Jourdan and James Mason Vincente Minnelli, director

•JOE RUTTENBERG 'Forsyte Saga,' with Greer Garson, Errol Flynn, Walter Pidgeon, Robert Young and Janet Leigh Compton Bennett, director

•HAROLD ROSSON Any Number Can Play,' with Clark Gable, Alexis Smith, Wendell Corey, Audrey Totter and Frank Morgan Mervyn LeRoy director

•ROBERT SURTEES That Midnight Kiss,' with Kathryn Grayson, Mario Lanza, Jose Iturbi and Keenan Wynn

Monogram

•HARRY C NEUMANN Untitled Western, with Johnny Mack Brown, Max Terhune and Kay Morley Lambert Hillyer, director

Paramount

•STUART THOMPSON, Dear Wife

(Continued on Page 69)

. . . it could start the ball rolling again

THE FOLLOWING is a condensation of a timely editorial by W R Wilkerson printed in the 'Hollywood Reporter' for January 6th The suggestion in the closing paragraph should prove of interest to every professional cinematographer

'Years ago when this industry was fighting for a footing, a director and writer would get together, and in some instances a good cameraman would be brought into the planning, and they would combine their talents for the material of a picture and see it through production Then for some reason or other, the title of associate producer was coined to give a job to a fellow—relative, friend or just an acquaintance—and this fellow gradually moved into production setups, with the result that today the writer writes what the producer tells him and the director and the cameraman are brought in when the script is finished and are told to go to work and get the picture out

'Writers complain they are hampered by the producer, directors, good and bad, blame their poor efforts on the actions of their immediate supervisors and still there seems to be no activity on the part of the front offices to prove or disprove these complaints Of course the six or eight good producers who can be pointed to in our major plants, seem to have little trouble with their writers or their directors, and their joint accomplishments are the very things that are holding our business together

'What's wrong with going back to the old idea of production, giving the load to the director, writer and photographer in the preparation of a script and its production, with only one of the very top studio brass supervising their efforts?'

—A. E. G

★

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ON THE COVER

STANLEY CORTEZ, A S C, took time out while photographing "The Man On The Eiffel Tower" at Joinville studios in Paris to have a camera turned on himself and his production staff Gathered about the French Debrie "Super Parvo' camera are (left to right) chief gaffer Lou Lavelli, operative cameraman Andre Germain, Stanley Cortez, A.S C, production manager Ruby Rosenberg, an unidentified technician, gaffer M Freddie, and assistant cameraman, Jean Bouvet—Photo by Sacha Massour

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Hollywood Bulletin Board

FINAL NOMINATING BALLOTS went into the mails January 28th, addressed to all directors of photography, following the screening of the last of the films nominated for Academy Awards for cinematography from the preliminary list submitted by the cameramen. A total of forty-seven black and white and color films were submitted for consideration, which were narrowed down to eighteen—ten black and white and eight color—in the preliminary balloting. The eighteen films and the cinematographers who filmed them are as follows:

Black and white: 'The Big Clock,' by John Seitz, A.S.C.; Fort Apache, by Archie Stout, A.S.C.; 'A Foreign Affair,' by Charles B. Lang, Jr., A.S.C.; "The Snake Pit," by Leo Tover, A.S.C.; 'Cass Timberlane," by Robert Planck, A.S.C.; 'Johnny Belinda," by Ted McCord, A.S.C.; 'I Remember Mama,' by Nicholas Musuraca, A.S.C.; 'The Naked City,' by William Daniels, A.S.C.; 'Hamlet,' by Desmond Dickenson; Portrait Of Jennie," by the late Joseph August, A.S.C.

Color: 'Green Grass Of Wyoming," by Charles G. Clarke, A.S.C.; The Red Shoes, by Jack Cardiff, A.S.C.; An Ideal Husband," by Georges Perinal; Joan Of Arc,' by Joseph Valentine, A.S.C.; "Northwest Stampede, by John W. Boyle, A.S.C.; 'The Three Musketeers," by Robert Planck, A.S.C.; 'When My Baby Smiles At Me," by Harry Jackson, A.S.C.

Result of voting on ballots now in the mails will narrow the above list down to five black and white and four color films, from among which members of the Academy of Motion Picture Arts and Sciences will select the best film in each class. Winners will be announced at the annual Academy Awards presentation ceremonies to be held in Hollywood in March.

●

CONSTRUCTION NAS begun on the new projection booth for the American Society of Cinematogtaphers' Clubhouse in Hollywood, and dedication ceremonies are scheduled for mid-February, according to Fred Jackman, executive vice-president of the Society, who, with Charles G. Clarke, president, and John W. Boyle, sergeant-at-arms, comprise the committee in charge of planning and putting the project into execution. Booth is a separate modern, fireproof structure located next to the clubhouse, on the south side, from which pictures will be projected through an orifice in the wall and onto a screen mounted on wall in the main assembly room. Both 35mm and 16mm sound projection facilities are provided for.

●

WNEN OANIEL FAPP, A.S.C., began his assignment, January 17th, of photographing Paramount's "Red, Hot And Blue," starring Betty Hutton and Victor Mature, event coincided with start of Fapp's twenty-sixth year of continuous employment at the Marathon Street studios. Fapp started as a film laboratory technician in 1923 and was elevated to head cameraman in 1941, with the assignment to film 'World Premiere,' starring John Barrymore, Francis Farmer and Ricardo Cortez.

●

WILLIAM BRAOFORO photographed "The Necklace," 15-minutes television film produced by Marshall Grant-Realm Productions for American Tobacco Company which won the award for "best film made for television' at the presentation ceremonies of Academy of Television Arts and Sciences held in Hollywood January 25th. Award, which is to be made annually, comprises of Emmy' a statuette and feminine prototype of the 'Oscars' awarded annually by the Academy of Motion Picture Arts and Sciences.

●

JANUARY TECNNICAL MEETING conducted by the American Society of Cinematographers featured an open forum on subject of the future of films in television. Present to answer questions asked by A.S.C. members were Edward Sobol, production supervisor of N.B.C., Robert Brown, television program director for same company, Bob Clarke, television operations supervisor, and William States, video control supervisor, also of N.B.C.

In response to continued interest in subject of latensification, Hollis Moyse, A.S.C., west coast representative for Du-Pont's photo products department, and Dr. C. R. Daily, of Paramount Pictures engineering department, exhibited films which demonstrated "before and after' latensification results.

Other honored guests were Preston Sturges, noted film director and producer, Edgar Bergen, A.S.C., radio and screen star, and Albert Smith, pioneer film man who organized the old Vitagraph Co.

●

CAPTAIN DON NORWOOD, who developed the well known Norwood incident light exposure meters, now widely used by both professional and amateur photographers, will soon announce a new, pocket-size color temperature meter of

(Continued on Page 68)

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WHEN YOU BUY STUDIO CARBONS — BUY "NATIONAL"

ALFRED HITCHCOCK (center) is one of few producers who values counsel of his cameraman in planning a picture. Hitchcock is shown here planning his famous production "Rope," while cinematographer Joe Valentine, A.S.C., (2nd from right) plots lighting and camera angles on blackboard.

The Case For The Cameramen

Greater economy in shooting pictures is often possible, not through careless, hasty camera-work, but in wiser production planning in which the director of photography is given a voice.

By LEWIS ADLER

CINEMATOGRAPHERS of Hollywood are agreed that one of the important things the producers should consider, in aiming for greater economy in motion picture production, is closer cooperation with the cameramen. The history of motion picture production shows that whenever a recession has struck the industry, the directors of photography invariably are among the first to be put on the spot for high production costs. There's a tendency to criticise instead of facing up to the facts.

We hear the same criticism again about the cameraman whose last picture required, say, forty days to shoot instead of the scheduled thirty. There's the needling of cameramen fortunate to be employed to step on it — speed up! —and the tendency of a producer to do a quick switch to some cameraman who has bragged of his ability to cut production costs by some strange new system.

Why is it that the cameraman becomes the "fall guy" in times like these? Why not the producer or the director, or the cast? Well, it happens that the cameraman is always in a tough spot, psychologically. It is he who makes the final moves in any production—getting the story on film. All the preliminary steps leading to this stage of production—the planning, set designing, casting, costuming, etc.,—all have been completed. There's an understandable impatience on the part of production heads to get their brainchild on film and on the screen. Any delay by the cameraman is thus magnified greatly out of proportion.

So much of the delay for which the cameraman is blamed today often has its origin in inept planning and preparation in the first place—delays that could have been avoided had the cameraman sat in with production heads when the picture was being planned.

Our producers' shortsightedness here was quite clearly revealed when a European cameraman, on his recent visit to the United States, related how harmoniously British production heads work with the cameramen in planning a picture before it goes before the camera. The better pictures that have come out of London studios recently show this, as we have seen in such productions as "Hamlet," "The Red Shoes," and the as yet unreleased "Under Capricorn."

Delays on the set which so often reflect unfavorably on the cameraman are quite frequently brought about through shortsightedness in planning and by inexcusable ignorance of the cameraman's problems. Despite the knowledge of the art director and the producer, it is always possible for the cameraman sitting in on a planning session to suggest many shortcuts. On the other hand, if those who plan and design sets have not a full conception of the cameraman's problems on the set, time wasting situations are bound to arise when it comes time to shoot the picture.

It happens also that the cameraman is frequently hamstrung by the personal foibles of many stars and directors. Some stars and featured players have provisions in their contracts with the studios stipulating they may use the makeup of their choice. What this so often involves is a dispute over unbecoming makeup, which results in a delay in the shooting. Many times after a study of the daily rushes clearly shows how wrong a player is in insisting on certain makeup, it is the cameraman's lighting that is blamed. What the player, and his or her sympathizers are unaware of, of course, is that often different combinations of lights and type of film will alter the photographic results of makeup.

Directors, too, are often responsible for costly delays. Some will shoot from five to twenty takes of every scene, but if the cameraman halts the proceedings for just a moment to adjust a light, they are quick to complain. Such directors are constantly on the spot for slowed production and often succeed in passing the buck to the cameraman. Those in the

(Continued on Page 65)

ATOP Paris' Eiffel Tower, Stanley Cortez (foreground) shoots dramatic scenes for the man-hunt sequence in "The Man On The Eiffel Tower." At left is Korganoff, his aide and interpreter, while behind the Debrie camera sits operator Noy

PARISIANS were interested onlookers at every location site. Here Cortez is setting up his camera in a public square where reflectors were used to implement the sunlight for color photography. Picture was filmed in Ansco Color and processed in Hollywood

Filming "The Man On The Eiffel Tower"

Enthusiastic cooperation of French film technicians offsets power and equipment shortages encountered by Stanley Cortez, filming first major Ansco Color production in France.

An Interview With

STANLEY CORTEZ, A.S.C.

IT'S COMPARATIVELY simple to produce a color motion picture in Hollywood, where both equipment and technicians are abundant, but in Europe it's quite a different thing, according to Stanley Cortez, A.S.C., who recently returned from France where he photographed "The Man On The Eiffel Tower" in Ansco Color. The first regular feature film ever produced in France entirely in color, coupled with the fact that it employed Ansco Color extensively for the first time both indoors and out, made this one of the most challenging photographic assignments ever given a Hollywood director of photography.

"The two studios which we used—Billancourt and Joinville," said Cortez, "had been occupied by the Germans during the war. When they retreated, they sacked both studios of every available piece of equipment, leaving only the bare walls. It has been a heartbreaking job ever since for the gallant French technicians who are trying to refurnish their studios with the modern equipment necessary to full scale motion picture production."

When Cortez first arrived in France he found the equipment situation quite disappointing. There were not sufficient lights in the two studios to meet the requirements of color photography. But he promptly remedied this deficiency by

FRANCHOT TONE, one of the stars and co-producer of "The Man On The Eiffel Tower," checks on a camera angle through viewfinder of the Debrie camera

DIRECTOR Burgess Meredith's keen interest in the cameraman's problems contributed much to success of the production, according to Cortez shown here explaining camera angle to Meredith

going to London and acquiring the necessary lamps, which he shipped to Paris by air The French technicians were somewhat unfamiliar with this new lighting equipment, but it did not take them long to get on to it

Cortez, too, was faced with new and strange equipment—the Debrie Supet Parvo camera But this camera, in spite of the fact it takes film with the winding revetsed from the standard we know in Amettca, proved an excellent one

'It is mechanically superior to many 35mm cameras I have seen, said Cortez, and its complement of excellent Cooke lenses was an encouraging note that augured well for success of the photography I was about to undertake

The shortage of coal in France ptesented still another problem for without coal there could be no electricity—and there were days, Cortez said, when there actually wasn t any During the time he was in France, electric power was being rationed among all large commerical consumets by restricting use of electricity to only a certain number of days each week In the case of the studios, both Billancourt and Joinville were inoperative two days each week because of these restrictions

Happily, the two days that Billancourt studios were without power, 'Cortez said, Joinville studios, several miles distant, had it, so on those days we would transport our camera, lighting equipment, and any necessary props or sets to Joinville and work there—returning to Billancourt when the rationing edict darkened the stages at Joinville

The friendly cooperation afforded the

(Continued on Page 64)

Mercury Cadmium Lamps For Studio Set Lighting

General Electric Company is readying a new lighting source offering brilliance and color temperature ideal for both color and monochrome films.

By RALPH B FARNHAM

THE following is a transcript of a talk given before members of the American Society of Cinematographers by Ralph B Farnham, General Electric Company lighting engineer, at a recent meeting of the Society in Hollywood—EDITOR

"IT HAS always been the policy of General Electric Company to work very closely with the men of the A.S.C with studio electrical chiefs and with equipment manufacturers in trying to provide lighting equipment that will meet their needs

Recently we felt that our mercury cadmium lamp had reached the point in its development where we should make some tests with it with color film, and find out whether the lamp itself was now ready where we could proceed with the next step

'You cinematographers have always shown a great deal of interest in lighting, and we felt that it would be quite worthwhile to talk with you, find out what some of your lighting problems are, and what you require today as a light source We did this when we were planning incandescent lamps many years ago and we are doing the same thing this time

'About a year ago last September my associate Mr Carlson talked before the local section of the Society of Motion Picture Engineers, at which time he mentioned the British developments of the mercury cadmium lamp, which was an outgrowth of certain war-time activities He outlined a number of salient features of the mercury lamps and some of their advantages and disadvantages

'During the past fourteen months, we have not been at all idle We have first been working on a development program on the light itself You realize that we've got to have the lamp somewhere near a working device before we can proceed with equipment design We feel that we have designed a lamp that is fairly close to what we may eventually provide to the studios Of course there will be a number of refinements

Our next step is going to be in the matter of suitable equipment because, as was outlined in the technical paper that Mr Carlson read before the S.M.P.E, there were quite a number of problems to be met at that time I think it is well that I review them briefly and tell you what progress we have made

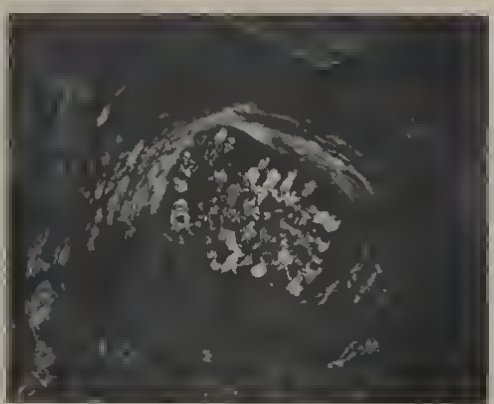
"You appreciate that the development of any equipment must follow development of the lamp We cannot develop the equipment first and then develop a lamp to fit it The equipment must evolve from the electrical characteristics of the lamp

As I have already stated I am here in Hollywood chiefly to make the tests with Technicolor Naturally they wanted to consider the lamp s possibilities in making color pictures knowing that if it satisfies the needs of color photography, the chances are that it will work very well with black and white Those tests have been completed and I m quite happy to report that the color of the light from the lamps, as we have been making them, is very close to that required by Technicolor

(Continued on Page 58)

A DRAMATIC sequence of photography highlights "The Snake Pit" which depicts the heroine imagining herself in a deep serpent's pit. Here Leo Tover A.S.C., on camera boom lifts up his camera for what is to be a vertical crane shot

THIS IS what the camera sees as it starts to roll—the heroine seated among scores of weirdly gesticulating inmates of the asylum. The camera then moves upward



. leaving the mass of pitiful humanity far below. Fred Sarsen of Twentieth Century-Fox's special photographic effects department, completed the cinematic illusion of a deep pit which climaxes this startling sequence

The Snake Pit

The demand for stark realism challenged the cinematic resources of Leo Tover, A.S.C., whose camera faced shocking facts to record a dramatic story of mental illness.

By HERB A LIGHTMAN

"THE SNAKE PIT, Twentieth Century-Fox s filmnization of the Mary Jane Ward novel, is being hailed by critics and public alike as *the* significant motion picture of the year—and rightfully so, since it brings out into the open a subject that has hitherto been whispered about as if it were a stigma instead of a curable ailment mental illness

But aside from the evident social significance of the film s theme, the producers and technicians are to be congratulated upon having delivered a finely wrought piece of cinema The Snake Pit is an honest picture and its theme has been honestly treated by the director, the writers and the cameraman who translated it into film It serves, also, as an example of the high quality that results when technicians work closely together, subordinating their own personal egos to the main purpose of turning out a really good picture

Rarely has Hollywood known such close collaboration as existed between director Anatole Litvak and director of photography Leo Tover, A.S.C., during the filming of this off the-beaten track motion picture They were in continuous huddles between takes—and as a result, the film reveals a singleness of approach between direction and camera that is not only rare, but tremendously effective in presenting a theme which is at best difficult to interpret with force and good taste

Leo Tover, for many years now one of Hollywood s foremost aces of the camera, was borrowed from Paramount by 20th-Fox especially to photograph The Snake Pit It was a happy choice His camera is exactly right for the production—dramatic without being 'arty,' polished without being glamorous Most important of all, it is honest in its rendering of the values of the script

The Snake Pit is not, strictly speaking, a cameraman's picture It is a double-barreled appeal to the emotions and to the intellect, that depends for its force primarily upon direction and acting It offers no elaborate sets, no striking costumes, no floods, tidal waves or hurricanes for the cameraman to chew upon And yet, Tover s camerawork, though free of artifice, makes it a visually potent film

The photography throughout the picture has a graphic quality that is urgently realistic Without being harsh or loaded down with shadows the lighting suggests that the events portrayed upon the screen are really happening The eye of the camera faces shocking facts without blinking It records an accurate, unvarnished, dramatic history of one mental case out of many—and does so in a way that is visually absorbing

(Continued on Page 62)

COLOR-TRAN lighting equipment was recently given exhaustive tests by Twentieth Century-Fox studios. Here lights are being arranged on a set, preparatory to filming test shots.

THE SET, fully lighted by Color-Tran units and being photographed. The result on film was comparable with that achieved when heavier, studio equipment is used.

Packaged Illumination

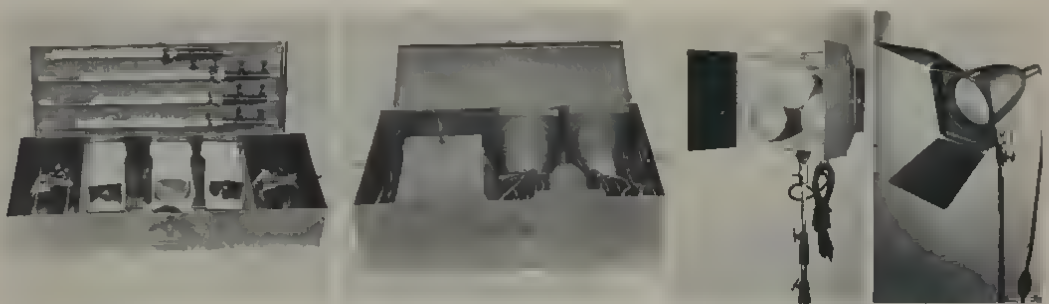
New Color-Tran lighting equipment utilizes stepped-up voltage and regular illumination lamps in providing color temperature controlled lighting for both studio and location filming

By FREDERICK FOSTER

ALL THE LIGHTING equipment needed to illuminate the average studio or location set you can carry in two suit cases, thanks to the genius of Tom Hunt of Hollywood, and his Color Tran lighting kits. Even more interesting, the lights are operated from regular 110 volt current lines—no generators are needed. The lights burn low while you line up the camera or rehearse, then are switched to full peak for the take. The resulting illumination is perfect for color photography as well as for black and white.

The Color-Tran lighting outfits have proved ideal not only for the small 16mm film producer and makers of films for television, but the major studios are finding them of practical use, too. Charles Clarke, A.S.C., and Sol Halperin, A.S.C., recently put them through exhaustive tests at Twentieth Century Fox studios. Regular users are Columbia Pictures, M-G-M, and Universal. Among the 16mm film producers using Color-Tran lighting equipment are Roland Reed Productions, IMPPRO, Bray Studios, and Donahue Productions. Apex Corporation's cameramen Tom Tutwiler, A.S.C., and Bob Pittack, A.S.C., have used Color-Tran lighting with Monopak film in shooting scenes for the series of training films the company is producing for the Army. Paul Ivano, A.S.C., flew Color-Tran equipment to Honolulu to provide illumination for location shots he made within the lobby of the Royal Hawaiian Hotel. The units (Ivano used several), weighing less than 600 pounds in all, fulfilled his needs as completely as would

(Continued on Page 61)



INDICATING the compact and easy-to-carry features of Color-Tran lighting kits are these photos which show (1) case containing the collapsible standards, lamps and two snoots and, (2) case containing 3 Color-Tran spots, 1 Cravat head, the Color-Tran and necessary cables. Next is shown the Crover head which is equivalent to a 1000 watt head used in studios—and, finally, the spot light complete with barn doors and diffusion screen. Two snoots of different sizes are also supplied for use with the spot lights. The two-case unit is capable of lighting most small indoor sets using ordinary 110 volt current. These units are shown in use in photos at top of page.

THE MODERN method used in most TV stations today for projecting films to the pickup tube is shown in this view of station WSPD's (Toledo, Ohio) film department. Latest type RCA 16mm tele film projectors are shown at 1 and 2. White dotted line shows path of beam from projector 1 to mirror 3 and thence to pickup tube (not shown). Department also is equipped for intercutting slide projection and titles with both live and film program material.

The Use Of Films In Television

A British view of the present scope of television films and what the future may hold for them.

By P. H. DORTE
British Broadcasting Company

BECAUSE Great Britain's interest in films for television so closely approximates our own and because, in many instances, their experience with use of films has been greater than that of many TV stations in the United States the following article is being reprinted from the December issue of the CINE-TECHNICIAN, British trade publication. Author P. H. Dorte is head of the outside broadcasts and films department of B.B.C.'s video division. His remarks should be of vital interest to everyone planning the production of motion pictures for television.—EDITOR

IT IS IMPOSSIBLE to forecast with anything approaching accuracy the part which film will eventually play in broadcast television, either in Great Britain or anywhere else. Only one thing is certain, and that is that local circumstances will exert considerable influence because television broadcasting systems with limited local talent to tap will clearly use more film than will those systems which can call on the cultural and other resources of such cities as London, Paris and New York.

Thus I can write with certainty only on the use of film by B.B.C. Television Service of the present and the near future—a service which has six principal uses for it, all of almost equal importance but not all necessarily employed to the same extent.

The first is to bring to the home television screen, typical or interesting happenings in the great outside world beyond the range of our outside broadcast units—and also to reproduce in the evening events which have been made the subject of outside broadcasts during a weekday when the majority of viewers have been at work and thus unable to see them. The B.B.C. Television Newsreel, and B.B.C. and commercial documentary films, fulfil this function.

The second—and the one for which the B.B.C. Television Film Unit was originally formed—is to provide scenes which, for various reasons, it is impracticable or inconvenient to produce "live" in the television studios. This means, at the present time, establishing exteriors and also complete scenes which, in a dramatic production, call for rapid changes in costume or make-up. Later it will mean back-projection plates as well.

The third is to provide illustrations for Talks and/or Documentary programs. A talk on, say, the Middle East by an eminent authority on that part of the world is clearly more interesting, even if not more factual, if he illustrates it with film actually shot there. If he uses the film unimaginatively the whole is, of course, merely a glorified magic lantern show, if he uses it intelligently he can bring to the person who has never been there an entirely new conception of Middle Eastern problems.

The fourth use of film in B.B.C. Television programs is for the producing of an effect which, on account of the present technical limitations of television, just could not be produced any other way. I refer, of course, to the cartoon, whether for diagramatic purposes or as a complete entertainment picture.

The fifth use is to furnish television screen time when it is impracticable to do so by other means, to fill in when rain cancels or curtails a scheduled outside broadcast or when, as has happened before now, sudden illness or an accident to a leading artist billed to play in a studio production makes it impossible to stage that production as advertised.

The sixth and last use of the film in television is for subsequent repeat of programs which have been first submitted 'live'—viz. recorded television. Recorded television has so far only been used experimentally by the B.B.C., but it is making considerable headway in the United States and, with the installation of new equipment at Alexandra Palace, will in the future doubtless have an important role to play here too.

You may have noted that in this list I have not referred specifically to the feature picture, although I have implied a use for it as a substitute for live programs under specified con-

(Continued on Page 60)

Better Pictures
In 1949
Will Be
Photographed
In Black and White
And In Color
With a Wide Range Of
EASTMAN
NEGATIVES

Always
EASTMAN
Always The Best

And— Of Course—
BRULATOUR
SERVICE

J. E. BRULATOUR, INC.
FORT LEE CHICAGO HOLLYWOOD

California—To deliver two Kodachrome originals of the 1947 Rose Bowl Game, Walter D. Porep uses two Mitchell "16"s on one tripod

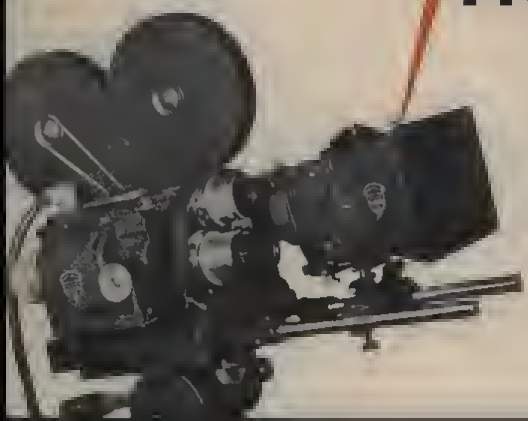
In South Dakota—Reid H. Ray Film Industries uses two Mitchell "16" to shoot different angles simultaneously in filming the "Passion Play"

In Illinois—Vogue-Wright Studios, Inc., use Mitchell "16" to film full color production for the Firestone Steel Products Company

Wherever 16 mm Movies are filmed...

Mitchell "16"*

Professionals make News



Throughout the world 16 mm films are achieving spectacular successes in the fields of Religion, Education, Business and Industry, and Entertainment. New and Better production techniques, and truly professional camera equipment are contributing to the growing reputation of 16 mm films.

First to bring 35 mm quality to 16 mm film, the Mitchell "16" Professional Camera has won the recognition of producers who demand versatile motion picture equipment to meet every condition. The Mitchell "16" has the same smooth, positive operation, workmanship and time-proven features that have made 35 mm Mitchell Cameras world famous as standard equipment of the major studios.*

Mitchell is proud of the important part the "16" Professional is playing, and *is destined to play* in the continuing development of new techniques in filming better 16 mm productions.

Mitchell Camera CORPORATION

666 WEST HARVARD STREET • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: "MITCAMCO"

EASTERN REPRESENTATIVE: THEODORE ALTMAN • 521 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 2-7038

Two-Camera Man

Use of dual 16mm. cameras enabled Walter Porep to accomplish an unusual filming assignment of the 1949 Rose Bowl game.

BY WALTER HAZLETT

THE TWO Mitchell 16mm. cameras were mounted on a special base attached to the tripod and fitted with special 1000 foot magazines. From this vantage point cinematographer Porep photographed the entire game, supplying both teams with identical original 16mm Kodachrome records of the contest.

WHEN Rose Bowl contenders, University of California and Northwestern University, both wanted a complete film record of the 1949 Rose Bowl game in original 16mm Kodachrome, cinematographer Walter D Porep obliged by mounting two Mitchell 16mm cameras on one tripod, operating both cameras simultaneously Each University could have engaged separate cameramen, but Porep's fame as a skillful filmer of football contests had impressed the coaches of both colleges and both insisted that Porep was the man to record the very important Rose Bowl classic for them Porep's resourcefulness in providing the dual camera setup made it possible for him to please them both

In Berkeley, California, Porep specializes in 16mm cinematography He became a movie photographer after an extensive career as a free lance still photographer A sports enthusiast for more than 20 years, he decided about eight years ago he'd like to make pictures of sports events and bought a Speed Graphic camera and then a 5 by 7 view camera, which enabled him to cover almost any type of sports event But football was his favorite, and as the idea of making 16mm movies of grid games caught on among college coaches, as a means of providing analysis and study of the players in action, Porep decided there was room for a good football movie photographer on the Pacific Coast

At that time, most of the big colleges throughout the country and many of the high schools were making movies—or having movies made—of every important game in which their players engaged, as well as some practice scrimmages It had been seen from the very beginning that such films, especially when filmed in slow motion, could be of immeasurable aid in coaching, by providing the means for analyzing players' action on the field

Porep ordered a new Mitchell 16mm Professional camera, which was delivered just in time to enable him to cover opening games of the 1947 football season His still photography experience in grid stadiums gave him an advantage, of course, but Porep had not relied on this entirely.

'I was fortunate that living in the San Francisco Bay area at the time, Porep said, 'was Fred MacCondray who is regarded by many as the outstanding football movie photographer in the country From time to time I had opportunity to view MacCondray's movies and they were very helpful, reflecting his outstanding technique"

To be a good football movie photographer, one almost has to be a quarterback, according to Porep, in order to be able to anticipate and follow the plays throughout the game. Of all the games that I have watched through my camera viewfindet, I think the team that displayed the greatest deception in their attack was University of Michigan in the 1948 Rose Bowl game I was fortunate, however, in being able to follow every play perfectly with the camera. The coach at Michigan, for whom I filmed the game, later paid me a most encouraging compliment by stating that the movies were the finest that he had ever seen of a football game"

About 95 per cent of the football teams in the nation today use the 'T" formation, in which the quarterback does all of the ball handling, and most of the faking The more deceptive a quarterback may be, the more difficult it is to anticipate and cover his plays with the camera. Porep has filmed some of the outstanding quarterbacks of the nation in action during the last two years, including All-American Johnny Lujack of Notre Dame However, far and away the most deceptive ball handler, according to Porep, is 18 year old Eddie Lebaron of College of Pacific

Porep photographed the entire College of Pacific 1948 grid schedule and as a result of his fine work, has been engaged to cover the College's grid games in 1949

Photographing the 1949 Rose Bowl game proved Porep's most challenging assignment, first because simultaneous operation of two cameras was involved and second, because New Years day, 1949, in Pasadena was probably one of the most unsatisfactory for color filming in Rose Bowl records Despite all this, however, Porep delivered a complete original Kodachrome record of the game, from kickoff to final whistle, to each of the teams

To accommodate the two Mitchell 16mm Professional

(Continued on Page 66)

FIG. 1—Typical long shot with a one-inch 16mm. camera lens. The perspective will change if we (1) move in closer with the camera or (2) use a lens of different focal length, as shown in Fig. 3, below.

FIG. 2—Medium shot made with camera eighteen feet from subject in foreground. By moving in with camera, picture area is greatly diminished and attention centered on subject.

FIG. 3—A telephoto shot made with camera 75 feet from subject. Man is same size as in Fig. 2, but the perspective is changed completely. Note how background is made to appear closer to subject.

Lens Lore

You need more than one lens if you're going in for serious cine photography. Here, briefly, are some facts regarding wide angle and telephoto lenses.

By DONALD B. CALAMAR

NO AMATEUR movie maker can really appreciate the value of a telephoto or wide angle lens until he uses one. With so many telephoto and wide angle lenses being offered the amateur today, and with so many cine cameras being sold with multiple lens turrets as standard equipment, it is important that the cine amateur know how these additional lenses can broaden the pictorial scope of his photography.

You may have only the regular lens on your camera now, but sooner or later you'll come to appreciate how you could have gotten more professional-like shots of that parade or that automobile race, had you a telephoto to replace your standard lens, or how better indoor shots can be made, say, at Christmas time using a wide angle lens.

With wide angle, normal, and telephoto lenses on your camera, you can change the image size on the screen and get the basic motion picture shots in all your movies—long shot, medium shot, and closeup—without changing camera position. Variety of angle as well as change of image size affords a fresh view of your subject and lends the variety so necessary to pictorial continuity. Where it is not practical to change position of the camera, changing from one focal length lens to another will alter the image size and thereby lend improvement over a continuing shot from the same angle.

So that the difference in image size between lenses of various focal length be more readily understood, the field area of three 16mm. camera lenses most commonly used is shown in the following table. Areas are calculated at distance of fifteen feet.

16MM. LENSES

15mm. Wide Angle		25mm. "Standard" Lens		62mm. Telephoto Lens	
Width	Height	Width	Height	Width	Height
9' 2"	6' 10"	5' 8"	4' 3"	2' 3"	1' 8¼"

(Field areas are slightly smaller for the equivalent in 8mm. lenses.)

The three lenses indicated in the table are those which most readily fit the average 16mm. lens turret without the need of removing the telephoto lens whenever the wide angle lens is to be used. This is often the case, however, and for this reason care must be exercised when purchasing additional lenses to make sure that the telephoto lens easily clears the field of view of the wide angle lens at all times. Where lenses of longer focal length are used, such as a 6-inch telephoto, they must invariably be removed when either the regular or wide angle lens is to be used. In some instances, the telephoto lens can be made to clear by merely focusing it at infinity which reduces its overall physical length.

As indicated in the above chart, the wide angle lens takes in more picture, both vertically and horizontally, than does

(Continued on Page 67)

"The only 16mm. projector with 'Fidelity Control'?"

"Right...and that means top tonal reproduction with any type of 16mm. sound film."

Sound Kodascope Projector is supplied in two models—FS-10-N (pictured above) and FB-40 (below). The FS-10-N, with an amplifier output of 10 watts, is for use in homes, clubrooms, small-sized auditoriums. The 40-watt output of the FB-40, readily reined in for these uses, is especially suitable for showings before audiences of thousands.

The features detailed below—integral with both models—are those that help to make the Sound Kodascope Projector top choice of those who demand the finest in sound projection for showings before small groups or large.

Fidelity Control—A flick of your finger focuses the scanning beam, "picks out" the sound track with hairbreadth accuracy, whatever its position or whatever the type of 16mm sound film used—original, "dupe," or reduction from 35mm. Operated at high- or low-volume levels, straight sound projection, or mixed with music or commentary, the tonal output is always crisp, always distinct.

Superb optical system—A precision-made *f*/1.6 *Lumenized* lens teams with a powerful 750-watt lamp to provide sharp and brilliant images under average projection conditions. And a choice of several fast accessory lenses, ranging from 1 inch to 4 inches, makes possible a wide variety of screen sizes and projection "throws."

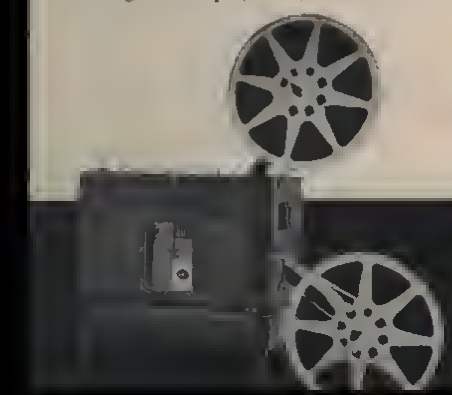
Easy showings—Everything but film and the screen is "suitcase-handy." Controls are centrally located . . . easy to operate. Wide-opening film gate and positive latches simplify threading. 2000-foot reel capacity makes possible sound showings almost an hour long without a reel change . . . silent showings even longer.

See them demonstrated—at your Kodak dealer's. Prices: FS-10-N Projector, with single speaker, $500; with twin speakers, $565. FB-40 Projector, with twin speakers, $855.

Eastman Kodak Company, Rochester 4, N. Y.

Prices subject to change without notice

Sound Kodascope Projectors FS-10-N / FB-40



SOUND KODASCOPE FB-40 PROJECTOR. The amplifier delivers 40 watts of undistorted output . . . twin 12-inch speakers are provided to handle this tremendous power adequately. Because, as with all sound projection, reproduction is best when amplifier and speakers are driven at less than full capacity, FB-40's vast potential power—invaluable when the projector is operated before large audiences at high-volume levels—is highly important, too, when the FB-40 is used in

KODAK is a trademark

Kodak

Exposure For Titles And Ultra-closeups

Norwood meter designer tells how incident light measurement insures better title and closeup exposure.

BY CAPTAIN DON NORWOOD

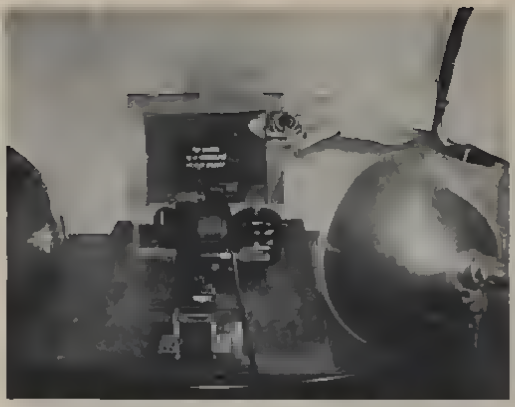


FIG 1—The title board area is explored by meter to determine uniformity of illumination so essential to good titling

ATTRACTIVE titles and sub-titles invariably add a great deal to home movie films They are not particularly difficult to make However it is well to be aware of a few special points that are involved in lighting and exposure control

It has been my experience that exposure control for this type of work is accomplished very easily with an incident light type of exposure meter such as the Norwood Director

When this meter is used for exposure control for titles there is no need to bother with a white card and a special film rating, as has been advocated in some quarters. Instead, the normal film speed number is used. The meter is held at the center of the title board, and the meter reading noted From this reading the normal exposure is determined It is a simple and straight forward proceeding.

One point that is important in the making of attractive titles is the matter of uniform illumination on the title board If the illumination is not uniform over the entire area of the board, the resulting title will appear to have unwanted light and dark areas

It is advisable to check the illumination throughout the area of the board This may be accomplished by moving the meter around to different positions across the face of the title board The lights should then be so adjusted that the meter reading will remain constant while it is being moved around to the different positions. If the reading does not remain at the same level, then re-adjustment of the lights and reflectors is indicated until the desired uniformity is achieved

In Fig 1 may be seen an arrangement in which the title board is illuminated by two photoflood lamps in standard reflectors The Norwood Director is hand held against the title board, with the hemisphere light-collector pointed toward the camera lens Careful adjustment of the lights may be made as described earlier in order to secure perfectly uniform illumination across the title board The indicated exposure setting is then used on the camera lens.

It is well to adjust the location and angle of the light units so that no specular reflections from the lights or reflectors will reach the camera lens This can be checked through the finder, and also by putting the head close to one side of the camera and then the other side and noting the limits of the specular reflections from the lights

Table-top photography is another field where close control of exposure is desirable In this field, also, it is well to check the uniformity of illumination throughout the area quite carefully. This may be accomplished by exploring the area with a Norwood Director meter See Fig 2 The meter's hemispherical light-collector should always be pointed at the camera lens. The body of the meter may be swiveled so as to permit easy reading of the scale at all times

Exposures will be those directly indicated by the meter, as long as the distance between subject and camera lens is at least 8 times the focal length of the lens

In any kind of closeup photography the lens transmission may be affected by the focusing adjustment Camera lenses are so constructed and calibrated that the indicated f-stop transmission is realized only when the lens focusing scale is set at infinity As the focusing adjustment is changed to take care of nearby objects the relative transmission changes In the case of still cameras, which have lenses with relatively long focal lengths, this effect may assume proportions of serious magnitude In the case of cine cameras the lens focal length is usually so short that the above named effect may usually be ignored In general, if the distance from subject to camera is over eight

FIG 2—Illumination for closeup table-top photography is easily controlled with the aid of the incident light meter used as shown

times the lens focal length, the effect is inconsequential

Many 16mm cameras use a 1 inch lens as the standard From the above it may be noted that if the distance from title board to camera is eight inches or more, the straight exposure as indicated by the incident light meter is quite appropriate

In the case of either title making or table-top photography, should the subject be closer to the camera lens than a distance equal to eight times the focal length of the lens, special provision must be made to take care of the decreased transmission characteristics of the lens Mathematical formulas may be used for the purpose However, it is usually easier to make use of one of the special computers commercially made up for such purposes These may be acquired at almost any well stocked photo supply house

The computer described above does not, by itself, do the entire job of determining exposure It is a modifier only The normal exposure is first determined by the use of the meter in the usual manner, then in the case of the ultra-close subjects, the normal reading is modified by use of the computer

However, as mentioned previously, the cine camera operator rarely encounters conditions where the subject is closer to the camera than the critical "8 times" distance In all other, more normal, work

16mm FILM EDITING AIDS

BY BELL & HOWELL

1. B&H Filmotion Editor Complete, convenient, speedy Includes Viewer which shows actual movies on miniature screen, Model 136 Splicer, Heavy-duty Rewinds $151 00

2. B&H Film Editor. Winds film either way through Direct Viewer. Viewer enlarges stationary film frames for easy location of cutting points Model 136 Splicer is included. 400' $72 00 2000' . $80 00

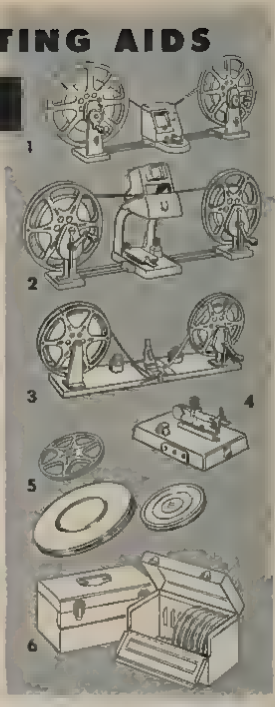
3. B&H Rewind-Splicer Model 72-M Economical unit consisting of Model 72 L Splicer on a wood base with one geared rewind and one plain reel spindle Handles both 16mm and 8mm film $15 50

4. B&H Splicer Model 136. Makes the exclusive B&H *diagonal* splice, strong and pliable, on 16mm silent, 16mm sound, and 8mm film. Base is machined for easy attachment of rewinds $21.50

5 B&H Reels & Cans. Capacity, 400' to 2000'. Reels are of rustproofed spring steel; have "touch threading" hubs Cans are easy to open without tools

6. Film Storage Case. Provides protective storage and convenient carrying of twelve 400' 16mm films. Sturdy, metal container with sectional dividers and drop front $5 00

At better photo shops now—these and other B&H accessories Or write for details Bell & Howell Company, 7148 McCormick Road, Chicago 45



Variable Speed Motor with Tachometer

for

"CINE SPECIAL CAMERA"

- 115 Volt Universal Motor—AC-DC
- Variable Speed 8-50 Frames
- Separate Base

Assembled on Camera

Motor & Base

Interchangeable Motors to Fit Base:

12 Volt DC Variable Speed 8-50 Frames.
115 Volt AC 60 Cycle, Synchronous Motor, Single Phase
220 Volt AC 60 Cycle, 3 Phase, Synchronous Motor

All Motor Units Designed to Fit Maurer 16mm. Camera With Special Adapter

ANIMATION MOTORS FOR CINE SPECIAL AND MAURER CAMERAS

National Cine Equipment, Inc. 20 WEST 22nd ST., NEW YORK 10

AUXILIARY LENSES, used on your camera for ultra-closeup photography, may also be employed before your projector lens to afford wide angle projection A 3½ diopter auxiliary, for example, centered at a distance of 3" in front of projector lens, will give an image 3 by 4 feet at a distance of 8 feet

•

CLEAN YOUR PLASTIC title letters with soft cotton moistened in ordinary rubbing alcohol.

•

PROJECTION SCREENS, which have lost glass beads in patches may be repaired by spraying clear lacquer over beadless area with ordinary fly-spray gun, then sprinkling glass beads over area and allowing to dry Beads may be purchased in bulk from most artist's supply stores.

•

TO DEFLECT LIGNT GLARE issuing from top of projector, fold a piece of tin so it may be clamped to top of lamphouse, leaving two sides free for flow of heat Where projector has round lamphouse, use a tin can of proper diameter and cut openings on two sides for escape nf hear

•

A 6 FT FLEXIBLE steel tape, such as obtainable at dime stores, makes an excellent unipod support for movie cameras. Solder a ¼ x 20 tripod screw ⅜" in length to edge of tape case, opposite opening To use, attach to camera, pull out tape full length, holding lead end under foot. Keeping tape taut will aid in holding camera steady

•

AN EVERREADY MOVIE SCREEN can be provided for your living room by mounting a panel, cut from a large white desk blotter, on the back of a large framed picture When not in use, the blotter side remains against the wall with the picture hanging normally. For movies, simply turn the picture to bring screen into position for use

•

IF YOU USE ALPNABET SOUP letters for movie titles tint them first for color movies, using ordinary water colors or Tintex dyes. Apply color with brush and dry quickly

•

IF YOUR TRIPOD SLIPS on wet or slick floors, place small rubber crutch-tips over tips of tripod legs Tips are obtainable at most five and ten cent stores

the direct reading from the incident light exposure meter may be used with complete confidence that perfectly exposed pictures will be achieved

Double exposed titles are sometimes very attractive These can be made when one has facilities for backing up the film in the camera The usual objective is to achieve a title having white letters superimposed on either a still picture scene or a moving picture scene.

A title like this may be made by first shooting the desired background scene The exposure for this scene should be carefully determined by the Norwood Director meter The lens aperture should be made smaller by about ¼ to ½ f-stop less than normal indicated exposure

Film footages should be carefully noted for the length of the scene Afrer the backgtound scene has been shot the film may be backed up for the length of the scene, while a lens cap covers the lens The camera may then be mounted on the title board apparatus, and an appropriare title placed on the title board The title should preferably be of white letters mounted on the blackest background available The exposure should again be under control of the meter This time the full indicated exposure will be appropriate Since the same meter has been used for both exposure determinations, and the meter directly measured the incident light in each case, the two exposures will be perfectly balanced

The final effect will be brilliant lettering against a slightly darkened background The result is particularly pleasing with natural color films

MERCURY CADMIUM LAMPS

(Continued from Page 47)

The lamps show a slight variation, one lamp from another, which is what we expect, because they do involve certain slight differences in design which we know of The lamp required to give an accurate color match demands the use of a very pale pink filrer before it, or before the camera lens, to render the desired color results As a matter of fact, this pink filter slightly overcorrected the red in the spectrum This leads me to believe that it is only a matter of adjustment of the cadmium and mercury ratio in the lamp, and that we can bring the light into line without the need of any filters whatever The match is so close, and the filters so slight, you might say, in their filrering characteristics

"With the information that we have obtained from Technicolor and from the tests, and with the knowledge we have of the filtering characteristics, we now have the necessary facts that will enable us to work on the color of the light and get that finally into line.

"There are several other things which were originally outlined and which still constitute real problems, but are further along in their solution The two things that have always been brought up in connection with this rype of lamp are what we call the immediare availability of light, and the ability to immediately re-start the lamp

"It is characteristic of any mercury lamp—those that we call electrical discharge or mercury arc lamps—that they emit light when the mercury vapor is up in pressure They are very difficult to start when the mercury vapor is up to pressure (These lamps are said to be "up to pressure" when the lamp has been lit for a period of time and reached its peak in color temperature and maximum brilliance. Once the lamp is extinguished, the mercury vapor pressure remains "up" for an indefinite interval—Editor) Thus the lamps are very difficult to re-start when the mercury vapor is up to pressure The usual characteristics of a mercury lamp, such as perhaps many of you have seen in industrial lighting, is that the lamp is started of itself just by closing a switch, and then a matter of four of five minutes are necessary for the light to come up to full value But if the light goes out, that is if the power is shut off for a moment, the lamp, of course, goes out and it will not immediately relight should the current be switched on again

"If we are going to make a lamp, or a lamp and its equipment, for studio lighting, those two problems constitute very important elements in the design of any equipment or of the lamp and its equipment

"When working on the studio set, the lamps can be turned on pethaps a few minutes in advance—ren minutes or perhaps even 15 minutes—for a safety factor before shooting is to begin In other words, the electricians could come onto the set, turn on the lamps and let them warm up

"Our work so far has shown that we can actually conserve the heat in the lamp by some form of enclosure and operate the lamp at very low wattage (between takes) to just keep it up to temperature. In other words, start the lamp and when the light is required, turn it up to full brilliance. Then when the lights are no longer required, we can simply turn a greater part of the power off A 5,000 or 6,000 watt lamp, say, might be operated at 1,000 or 2,000 watts at the start, with the light intensity dropping to a point where it is of no photographic value, but the lamps would thus be kept warm by some form of an enclosure or perhaps by some type of auxiliary heaters. We see our way clear on that There is

nothing impossible—nothing that cannot be solved by suitable mechanical design

We believe we already have a workable answer to the immediate re-start problem As I mentioned earlier, when the lamp is up to full operating pressure, it is difficult to start or light again We find that by employing high voltage impulses, the lamp can be re-ignited and it will start right off at full power There are a number of methods whereby we can attach or include impulse equipment in the lamp design I will shortly explain about the equipment we have on demonstration here tonight

'Another problem that is of considerable interest and on which I have been able to get considerable assistance here, is the type of lens required for mercury cadmium lighting equipment The type of lens that is commonly used in both the arc lighting and incandescent lighting equipment of Hollywood studios is not the best for this type of light source The mercury cadmium lamp has a very concentrated light source, enclosed within a four inch quartz bulb It is characteristic of the 'Inky" Fresnel lens that it is of short focus but designed for a rather comparatively large light source—inch and a quarter or an inch and a half square The Fresnel lens used in arc equipment

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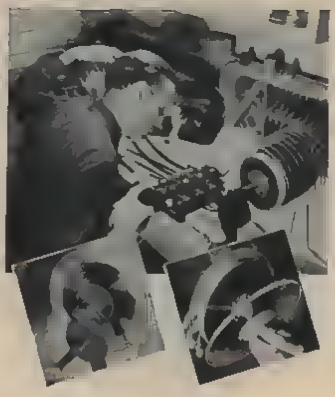

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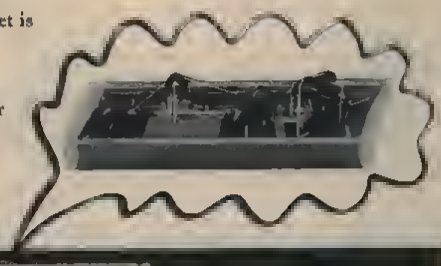

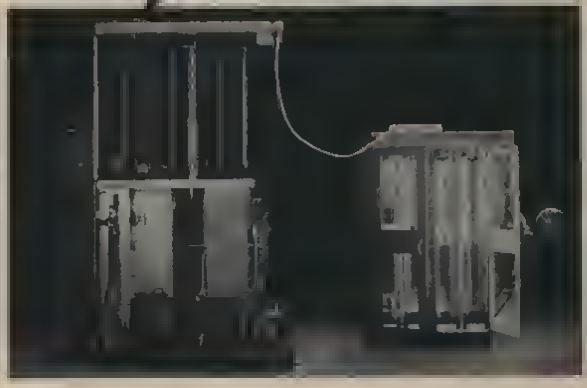

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is of long focus, made necessary by keeping the tail of the arc away from the lens. In designing this type of lens for the mercury cadmium lamp, we have no tail flame to contend with. Thus we can design a condenser or Fresnel lens so that the source can be placed close to it, and at the same time design it for the smaller light surface of this type lamp. That is a problem on which we have been receiving very close cooperation from the equipment manufacturers.

As for the lamp itself, perhaps a few additional facts will be interesting. The lamps with which we are presently working rate between 5,000 and 7,000 watts. We don't consider the actual wattage not the current requirements especially important at this time. We are playing with a lamp, as I say, of this rating and it is best to confine our work to a particular type and get the bugs worked out of it. Then if more power is desired, we can go on up, and if you want the lamps smaller, we can make them that way, too.

The lamp operates in connection with a ballast. The lamp itself is rated at about 70-175 volts, and around 70 amperes. So you see we have something like 5,500 to 6,600 watts and the lamp obviously can operate on the standard 115 volt circuits available in all studios. The lamp type we have here tonight is a direct current lamp. Mercury cadmium lamps can be made for AC also simply by altering the electrode design.

"The lamp operates in a horizontal position. The two electrodes enter the bulb at the sides, and the lamp is so designed it readily may be adapted to equipment that can be tilted up or down. The lamp stays in substantially the same position (located, as it is, in the axis of the lamp house).

The equipment we have here tonight was put together primarily for the Technicolor tests and we are not at this time ready to make any formal announcement of its availability. But it did the job very nicely, although it does not include the quick re-start mechanism, as we didn't need it for the tests."

FILMS IN TELEVISION

(Continued from Page 50)

ditions I could well have added that with the present floor space limitations from which Television suffers, film in general, and the feature picture in particular, has considerable value to the program planners, who are frequently faced with the task of providing screen time when both our studios are tied up with major production rehearsals and when, simultaneously, there is no relief available from the outside-broadcast units because they are too involved in setting-up for the next O.B.s. This use of the feature picture will of course be of less import as more television floor space is built and the number of outside-broadcast units is increased. But the feature picture will nevertheless have a permanent value as a complete 'potted' television program provided always that it is not, as so many of them are, written and produced specifically for mass audience reaction.

Almost all studio cinematographers must, in their time, have seen completed pictures in their studio review theatres and later seen them projected in a crowded cinema. And they will agree with me that in nearly all cases the film acquired a new meaning in the cinema thanks to the presence of the audience. Those pictures if televised and viewed by a mere handful of people in a home will be judged coldly, as they were in the review theatre. In other words, comparatively few motion pictures designed for the cinema make *ideal* television viewing, although of course their technical perfection can rarely be matched by live television, it would be unthinkable to consider taking a given story and attempting to give it the same treatment in the television studio as it would be given in Elstree or Hollywood.

Apart, however, from the lack of audience reaction in the television home, there is little doubt that on account of the small screen of the cheaper television receiver as compared with that of the cinema, closeups must play a much larger part in television than they do in the commercial motion picture. There is a definite prescription to be followed in writing and shooting the ideal television film and, not unnaturally, the script-writers and directors of commercial films do not follow it. I am not trying to say that the average commercial feature picture is not acceptable fare when televised, I am merely trying to stress that it is not *ideal* television entertainment, and that if all the motion pictures made for the cinema were made available to us for televising, the number which we would select would be comparatively small. In connection with this there is, however, one more point to be remembered: television broadcasting is an admirable medium for bringing 'the classic' into the home—classical paintings, classical sculpture, classical plays, AND classical motion pictures. And on this score we in Television would be very happy to have the pick of the films made for the cinema, so that we could select the occasional one and televise it for what it is, viz. a model of its type.

made not for televising but for the cinema.

Is it economic for a film producer to make films on a considerable scale especially for television broadcasting? I am often asked this question by film producers and I have a stock reply No—but it may well be in a few years' time when there will be very many television broadcasting systems throughout the world, and the majority of them will be, to a large extent, relying on film to fill their program schedules" This, I think, ties up with what I said in the first paragraph of this article

PACKAGED ILLUMINATION

(Continued from Page 49)

generators and big studio lights, but without the tremendous transportation and labor costs the latter would have involved

There has long been a need for lighter, more compact set lighting units, especially lights that could be safely operated on standard 110 volt power lines without creating troublesome fusing problems A Color-Tran spotlight kit, comprising three spots and a broad, can be operated at full capacity on any 110 volt line fused for 15 amperes

What Hunt was aiming for in developing Color-Tran lighting was 'packaged illumination' adequate for average location and small set lighting needs—ample illumination without the need of heavy lamp equipment and cumbersome generators to supply the current to light them The equipment, pictured on page 49, comes in two aluminum carrying cases, each slightly larger than a large-size suitcase They may be carried easily in the trunk compartment or back seat of an automobile

The three spot lights, complete with bulbs weigh but 10 pounds Each has built in barn doors which rotate a full 360 degrees, and there is a slot to accept standard studio diffusion screens Snoots, in two sizes, complete the accessories An interesting feature is the way the tri-legged base of the standards automatically collapse when the lamps are lifted to change position—highly desirable when moving lamps in narrow quarters, especially where there's costly furniture that otherwise might be scratched

There are two types of kits—(1) the Color-Tran spot kit which includes 3 spot lights, 1 broad fill light and the De Luxe Color-Tran in one case, and 4 collapsible stands 1 pair of snoots and four diffusion screens in the other, and (2) the Color-Tran Grovet kit containing 2 Grover lights (see illustration), 2 stands and 1 De Luxe Color-Ttan Necessary bulbs

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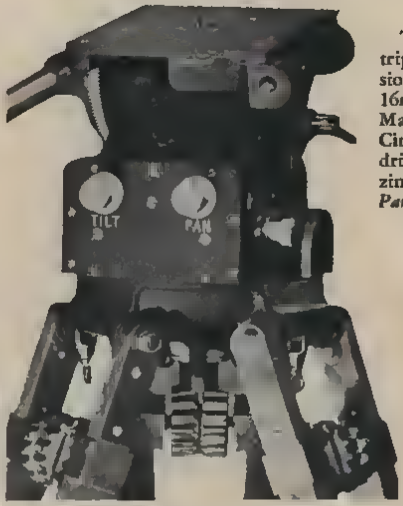

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• JOHN SEITZ was filming Rex Ingram's production, "The Arab," in northern Africa

• HENRY SHARP was photographing Against The Rules," a Thomas H Ince production directed by John Griffith Wray

• JOHN STUMAR was reading the script and making preparations for filming How To Educate A Wife," for Warner Brothers which William Seiter directed.

• E B DUPAR was signed by Warner Brothers to photograph "Lover's Lane," and William Beaudine was signed to direct

• HERFORD TYNES COWLING returned from a photographic assignment in western Tibet and related his experiences in an article in the February, 1924 issue of the *American Cinematographer.*

• CINEMATOGRAPHERS were voicing a strong protest against New York theatre exhibitors, who were reported deleting cinematographer's credit titles from films before exhibiting them

• A S C announced purchase of its own suite of offices in the then under construction Guaranty Building on Hollywood Boulevard In those days it was often possible to buy offices outright instead of leasing them

• MAX DUPONT left for Papeete, Tahiti for a long rest to regain his health

• JOHN W BOYLE, in Italy to shoot Ben Hur" for Goldwyn, found the studios too small and lighting equipment very limited Newly-made Italian friends had hosted him for Christmas, Boyle reported, staring the Yuletide dinner lasted from 8 P M until midnight.

• ROBERT KURRLE and H LYMAN BROENING were receiving lavish commendation for their camerawork on the Rockett-Lincoln production, Abraham Lincoln, which was reported taking New York theatregoers by storm

• NORBERT BRODIN completed the first month of photography on "The Sea Hawk," Frank Lloyd's production for First National Broden enlisted services of Gil Warrenton, Faxon Dean and H Lyman Broening to film important scenes at sea for the production

• ARTHUR EDESON PHILLIP H WHITMAN and KENNETH MACLEAN wound up the photography on Douglas Fairbanks's Thief Of Bagdad," which occupied a 32 week filming schedule (Imagine a schedule like that today!)

are included in the first outfit, not included in the second

The spotlights give illumination almost twice the intensity of standard 750 watt spots or flood lamps The Grover is equivalent to a regular 1000 watt broad The bulbs which furnish this illumination are standard reflector flood or spot lamps such as used for commercial illumination of store windows and displays For photographic purposes, their normal light output is increased by means of the Color-Tran transformer through which the power supply is fed to the lamps The Color Tran is the heart of the outfit—the packaged power unit by which the use of large lamps and equipment and power generators are made obsolete for many set lighting needs

Ordinary life of the bulbs is 1000 hours. When used in conjunction with the Color-Tran, which kicks up the lamp's brilliance simply by stepping up the voltage, their life is reduced to an average of twenty hours—still ample though, to meet any photographic problem Color temperature of these lamps is carefully controlled, and the flick of a switch affords temperature of either 3200° or 3400° as desired

The following tables give some idea of the light value of Color-Tran illumination as compared with standard set lighting equipment

Light Distance	Color-Tran Spot* (150 Watt PAR 38 Flood	Commercial 750 watt spot** on flood
5 Ft	700 foot candles	280 foot candles
10 "	180 "	80 "
15 "	70 "	26 "
20 "	43 "	22 "
25 "	29 "	15 "

*Amps required 2¾
**Amps required 6½

Light Distance	Color-Tran Grover* with 3 PAR 38 150-watt floods	Junior Spot** On Flood
5 Ft	1600 foot candles	
10 "	400 "	325 foot candles
15 "	180 " "	150 "
20 "	110 "	90 " "
25 "	70 " "	59 "

*Amps required 8
**Amps required 16

Light Distance	Color-Tran Grover* with 3 PAR 38 150 watt floods	Junior Spot** On Flood
5 Ft	950 foot candles	
10 "	500 "	500 foot candles
15 "	250 "	250 "
20 "	190 "	125 "
25 "	100 "	80 "

*Amps required 13½
**Amps required 20

Currently undergoing tests at Color-Tran laboratories is a new light which will provide illumination with an intensity equal that of a 500 watt spot light, but which will draw but 15 amperes of current

One feature which has made Color Tran lighting equipment so popular is the comparative ease with which a set may be lit The lamps may be burned at 110 volts while they are being placed and until such time as it becomes necessary to take a meter reading or actually shoot the picture—a boon to actors, too, who no longer have to stand under brilliant, hot lamps while the camera is being lined up for a shot

THE SNAKE PIT

(Continued from Page 48)

Like almost everyone else engaged in the production of the picture, Tovet was imbued with an almost religious zeal in his appreciation of the picture's importance as a social document as well as a human drama Along with the director and the principals of the cast, he visited and explored several state mental hospitals before the start of filming, in order that he might absorb the atmosphere and feel of such a place He observed the inmates, their patterns of motion, and the effect of the light falling upon their contorted faces In his photography he manages to exactly capture the mood of the type of institution portrayed

The director of photography's most weighty problem, and one which persisted throughout nine tenths of the picture, was having to work within the narrow confines of the mental hospital rooms, wards and corridors Rather than remove walls to make room for his crew and equipment as is customary Tovet kept his camera within the logical spacial limitations of the Juniper Hill Sanitarium set, in order that the feeling of confinement might convey itself to the audience and suggest the point of view of those shut within asylum walls In spite of these limitations, however, there is camera movement synchronized accurately with the action of the players in such a way that the pace of the film moves briskly forward

Coming, as it does, at the end of a long and not always noteworthy cycle of psychological films, one might expect The Snake Pit to be cluttered with camera cliches of the type that have become standard for the representation of mental turmoil on the screen Unlike earlier portrayals of cinema psychosis the film relies on no obvious tricks but conveys the frenzy of its main character in terms of symbolism that is not only

dramatically effective, but technically accurate from the psychiatric standpoint as well

In one sequence, for example, the main character has a mental relapse following interrogation by an unsytopathetic and rather inept psychiatrist In the swirling confusion that follows, she appears to be clinging perilously to the edge of a cliff, screaming with horror as the ocean churns far below An invisible force pushes her off the cliff and she is submerged in the furiously swirling water The scene dissolves back to reality to show her confined in a tub of warm water prescribed to soothe her hysteria The symbolism is direct and accurate, the camera representation is forcefully symbolic

For the picture's star, Miss Olivia de Havilland, the staging of this hydrotherapy nightmare was a physically exhausting ordeal On the sound stage there was rigged a contraption reminiscent of Rube Goldberg which featured a 50-pound barrel of water that could be tipped to pour down a chute six feet above the star's head, dumping a deluge squarely upon her as she wallowed in an 8 by 10 foot tank She was drenched with 3,750 pounds of water before a perfect take was achieved, and had to take to her bed for two days to recover from the resultant cold and fever

One of the most visually impressive sequences in the picture is that which shows the main character in Ward 33, the lower depths of hell" according to the asylum's descending scale of madness She is surrounded by writhing, gesticulating, dancing, shouting inmates who rave with unbridled abandon. The camera moves from one to the other—a passionless but incisive observer. Finally it moves in to a close-up of the protagonist as she gropes in the crannies of her mind to search out a simile with which to compare this den of human chaos She recalls having read of the snake pits into which the insane were thrown in former times, on the theory that what might drive a normal person insane would shock a deranged person back to sanity

As this recollection filters through her mind, the camera swoops straight up to her standing in the midst of a writhing serpent-like mass of humanity On up it goes until the edges of the frame become the sides of a deep pit, the snake pit from which the film draws its title

Executing this effect on the sound stage took a bit of doing A special camera crane was rigged to sweep camera operator and director to the very top of the stage, so high, in fact, that they could not stand up without bumping their heads against the ceiling It was this scene that prompted the New York critics

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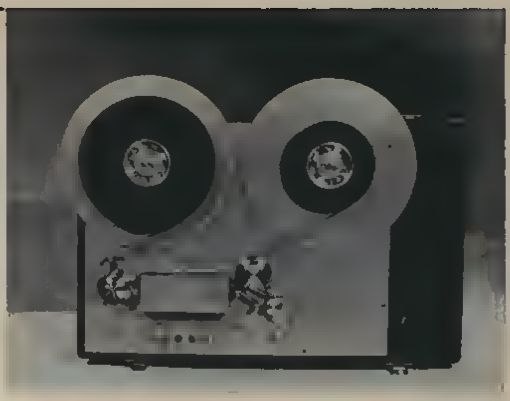

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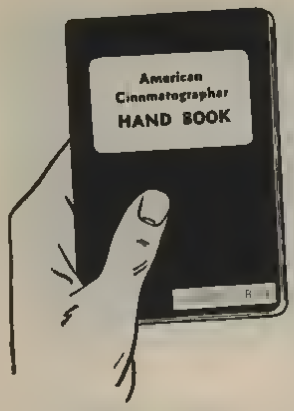

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to speak of "the beautifully mad ballet" which director Litvak and cinematographer Tover created and photographed between them.

It is worthwhile to note how perfectly the separate scenes of the picture go together. Such a smooth flow from sequence to sequence indicates an unusual rapport between direction, camera and editing. There is a visual continuity that is paced by the staging of the action, carried along by the camera, and realized through careful montage of the separate scenes. From the audience point of view this means that the story moves smoothly and steadily along. There is never a dull moment, never a lag in the unfolding of the narrative. To coin a rather awkward but appropriate pun, one might say that "The Snake Pit" is quite literally a moving picture.

It would be difficult to say what one element gives this fine film its impact. It would, indeed, be impossible to credit such excellence to any single individual or department—for the creation of good cinema is a group endeavor, the unified effort of many people, the blending of many arts and crafts. "The Snake Pit" is a triumphant example of such teamwork.

FILMING "THE MAN ON THE EIFFEL TOWER"

(Continued from Page 47)

American company was magnificent. The French people did everything humanly possible to aid Cortez and his staff during the power shortages.

"I would be remiss," Cortez says, "not to give credit and considerable thanks to those men, from top French officials right down to the technicians on the set, for the tireless energy and assistance they contributed toward solving our lighting, power and production problems. My associate and chief gaffer, Lou Lavelli, assisted by M. Freddie of Joinville and M. Raymon Billancourt, did a noble and commendable job at all times."

Despite the power difficulties at the two French studios, Cortez managed to complete as many as 17 setups on some days, and for shooting color under such conditions as he encountered, conditions that often seemed unsurmountable, this may be considered a real achievement.

Working conditions in the French studios differ from those we know in Hollywood. For instance, Cortez relates, they would begin working at noon each day and continue working right through until 7:30 in the evening, with only a brief rest period, during which members of the cast and crew would partake of a glass of wine and a *jambon* sandwich.

Cortez reports that the French technicians were not only eager and thorough workers, but anxious to learn all they could of American production methods, which they regard as the most advanced in the world. This is quite a compliment when we consider that the French are, themselves, producing some of the best and most profitable motion pictures currently receiving international release.

"My efficient staff," said Cortez, "consisted of Tony Braun, Andre Germain, and Jean Bouvet. There was also Boris Korganoff who was my interpreter. I found it expedient to create an entirely new staff job on this production—that of 'general assistant to the director of photography'"—and Korganoff was the man who filled it, and admirably, too.

"He had nothing to do with the camera," Cortez continued, "but the all around assistance he rendered me was of inestimable value. I'd like to sell this idea to Hollywood producers—that is, after the present production slump clears up."

Producers Irving Allen and Franchot Tone, as well as director Burgess Meredith and production manager Ruby Rosenberg were very sympathetic and reassuring in the understanding of the photographic problems Cortez encountered, as well as of the extremely handicapping conditions under which he and his staff were often forced to work. "They were most cooperative and considerate at all times," Cortez said.

"The Man On The Eiffel Tower" was adapted from the book by the same name. It is a mystery story culminating in a dramatic man hunt on the Eiffel Tower in Paris. The cast includes Charles Laughton, Franchot Tone, Burgess Meredith, Patricia Roc, Robert Hutton, Jean Wallace and Belita. Contributing much to the picture's success, Cortez said, was the able counsel and assistance of art director M. Reynaud.

Location filming took Cortez and his company to many of Paris' famed streets and boulevards, to the Eiffel Tower, and to many of Paris' renowned buildings, cafes and parks, all of which provided the colorful background for the picture. This in itself should make the picture unusually interesting to American audiences, inasmuch as it will present in color, probably for the first time, a travelogue type of documentation of Paris and much of France, at the same time offering a gripping mystery drama enacted in the actual French locales.

Perhaps the real challenge for Cortez in this assignment lay in the fact he had to start the picture "cold," that is without shooting tests which would give him a check on lighting and makeup. There were no Ansco laboratories in Europe, at the time. Thus any tests he might make would have entailed a delay the company could ill afford, because tests would have to be sent in an Ansco laboratory in the United States for developing and printing. But through courage, re-

sourcefulness and innative the challenge was met

"Thanks to Neal Nunan and Gar Meissner of the Hollywood Ansco Laboratories," Cortez said, "and to the Metro-Goldwyn-Mayer studio laboratory, where all the film was processed, I was delightfully surprised at the results of the first rushes sent to me in Paris."

You may be sure," he continued, "that I spent many anxious days awaiting their arrival Having returned to Hollywood, I have since had the pleasure of viewing the rest of the picture and am most enthusiastic about the results I feel that we have given Ansco Color film the acid test, having put it through a major production under all sorts of conditions It is safe to predict that Ansco Color film will really come into its own as a medium for feature film production, once The Man On The Eiffel Tower is released."

To Cortez, The Man On The Eiffel Tower" has ceased to be a thrilling and unusual color film made in France He has come to look upon it as an important medium by which we in Hollywood will have contributed much toward cementing friendly relationships between the American and French motion picture industries and their technicians.

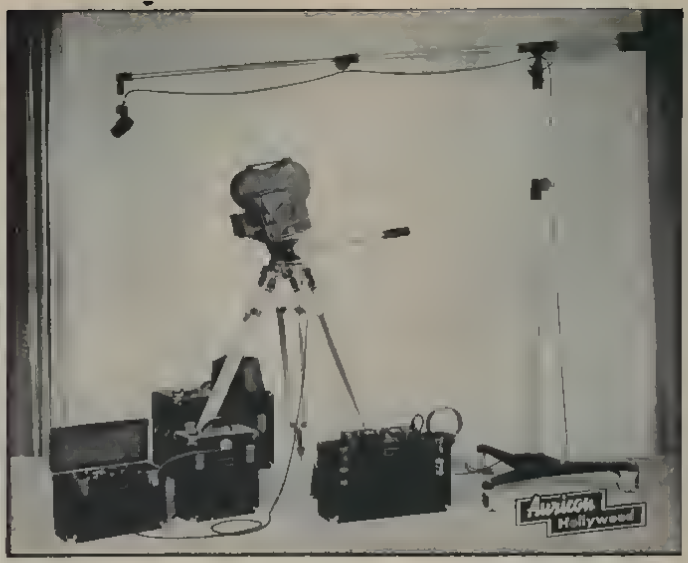
THE CASE FOR THE CAMERAMEN

(Continued from Page 45)

front office, for reasons best known to themselves, will seldom openly criticise a director, but they have no compunctions about calling a cameraman on the carpet, once he's suspected of braking production speed It is situations such as these that too often develop the production office viewpoint that leads to criticism of the cameraman for conditions beyond his control

So often we have the situation where the cameraman of twenty or twenty-five years experience is working with a director or producer who has recently come into the business There is a wide gap between the knowledge of one and the relative inexperience of the other that invariably creates friction where the tendency is not to consider the wisdom of the more experienced man

It takes many years of hard work and special training to qualify as a director of photography Even though a man may have become a director of photography only recently, he has first put in many years of training, working up from perhaps a film loader, laboratory technician or still man, to assistant cameraman and then operative cameraman He qualifies as a director of photography by virtue of this vast, practical experience, first in the



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fundamentals of motion picture photography and later in prolonged, actual experience.

Quite naturally he has acquired in this process a broad knowledge of photography that enables him to skillfully light studio sets and to photograph them artfully and with the necessary dramatic impact The average cameraman will spend from two to five years in each step of the ladder reaching toward the coveted position of director of photography—perhaps as many as twenty years in all before he is handed the photography directorship of a picture In the light of these facts, a producer or director who neglects to make use of the full potentials of his cameraman is simply indulging in incompetence

Any discussion of cameramen today invariably brings up the subject of speed —the speed at which they work —how fast they can make setups and get the takes in the can Too often, of course, speed becomes a fetish of those with insufficient knowledge of lighting problems or photography, otherwise they would know that it takes so many lights to illuminate a given set and so many minutes to place and adjust the lights in order to get the expected photographic results, and that breathing down a cameraman's neck is not going to speed up the process

There are some directors of photography justly regarded as "speed cameramen," but more often than not the reputation has come to them through the happy circumstance of working with a director whose sympathetic understanding of the cameraman's problems has made speed possible There are instances where a cameraman, working with such a director, has brought a picture in within the scheduled 24 days On his next assignment, with another director given a similar picture schedule, the picture takes thirty to forty days to shoot and invariably the cameramen is blamed for the delay

Not all directors, of course, pass the buck to their cameraman There are many cinematographers who are highly respected by directors who lean heavily upon the cameraman's ability and experience in staging and photographing a successful production Many directors, as well as stars, will not undertake a picture unless they can have a cinematographer of known ability in charge of the camera

As in all crafts, there are bound to be a few uncooperative cameramen, and perhaps the records of one or two have contributed to the present critical attitude we find today Also occasionally we find the unscrupulous one—the fellow of dubious skill who seeks to advance himself by assuming a false front of ability Hasn't he, too, contributed something toward creating the critical attitude toward cameramen in some studios?

Where a cameraman possesses genuine ability, it will generally be recognized during the course of his work There are no miracles in the business of filming motion pictures, as most of us know, and the work that such men turn out under the label of economy or any other tag, quite often falls far short in quality of lighting, in cinematic technique and in all those little things that make a picture photographically acceptable on the screen

There are, of course, some motion pictures particularly suited to genuine economy type of lighting and photography, but they are generally planned that way —pictures such as some of the comparatively recent documentary features Actually, however, this type of picture is not new, but merely a renaissance of the type of films produced thirty years ago Rarely is so-called economy lighting and photography adaptable to productions of epic proportions and cast with top ranking stars

Taking an honest view of the situation, it would seem that much of the production economy producers are looking for will become possible when they seek the counsel of the cameramen, take these men into their confidence when planning pictures and, finally, show genuine respect for their ability, their knowledge and artistry and their years of experience Cinematography is an art and a science It cannot be regimented not placed on an assembly-line basis.

TWO-CAMERA MAN

(Continued from Page 53)

cameras, Porep first constructed a special base for the tripod head from aluminum alloy. This was securely bolted to a "Professional Junior" tripod and the cameras then mounted upon it Leads from the motor of each camera were channeled into a single switch, affording centralized control of both cameras

Special 1000 foot magazines were provided the cameras especially for this assignment in order to insure a supply of film sufficient for filming a full half period of action without reloading Magazines were then changed during the half, insuring a full load of film for the second half of the game

The lack of sunlight and ever changing light conditions occasioned by the threatening overcast that prevailed that day, caused some concern, Porep says, and it became necessary to take frequent light readings to insure accuracy of exposure for every foot of this important record

In between grid seasons Porep concen-

trates on making movies of other sports He invariably covers all important basketball games in his vicinity and last October he photographed a movie on golf at the Pebble Beach and Cypress Point golf courses The film was produced by Grantland Rice for Spaldings, sporting goods manufacturers He also has filmed football movies for television and is currently concentrating on subjects for this field with his camera But come next January 1st, you'll be sure to find Porep and his camera—or *cameras* if the assignment demands—up on the Rose Bowl press box filming the 1950 Rose Bowl game

LENS LORE

(Continued from Page 54)

the so-called standard or normal lens A telephoto lens, which brings things closer on the screen, takes in less of the scene area, but when this area is projected it assumes the same size on the screen as scenes made with lenses of other focal length For example, suppose we are twenty feet from our subject and shoot the scene with a 50mm lens The image size on the screen will be the same as though we had shot it at a distance of ten feet, using the regular 25mm lens

One of the big advantages of using a telephoto lens, of course, is that it enables the movie maker to photograph interesting character studies of people unobtrusively, standing some distance away Indeed, with a telephoto lens on your camera, distance does lend enchantment in the way of some excellent unposed movie shots Every reader knows what happens when people are photographed with a movie camera at close range, they become self-conscious and look at the camera, which often contributes to some very uninteresting footage

One of the big advantages of the telephoto lens in focusing mount is that it affords means of photographing small objects so they'll appear highly magnified in screen-filling closeups when projected The Wollensak 75mm telephoto for 16mm cameras, for example, will focus down to three feet, taking in an area 4 2" by 3 1" The same lens adapted for an 8mm camera would photograph an area one-half that size

With most Cine Kodak lenses, it is possible to pull out a little red plunger, thereby increasing the focusing range of the lens beyond the calibrations marked thereon In such instances, however, one must use a through-the-lens focusing device The Eastman 63mm telephoto for 16mm cameras will photograph at close range an area as small as 1 5/16" by 15/16" With the Eastman 38mm lens for 8mm cameras, the smallest area that

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can be photographed sharply is 1 1/16" by 13/16"

Extreme closeup filming is also afforded by most wide angle lenses The Bell & Howell Ansix 17mm wide angle for 16mm cameras, for example, when focused at three feet, takes in an area 1 8 feet by 1 3 feet The same lens, however, will focus as close as 10 inches at which point it takes in a field so small as to be almost beyond measurement

When working with wide angle lenses, the foregound or near part of the subject will be greatly enlarged as compared to the same area covered by a normal lens, and the farther end of the subject will appear very small With a wide angle lens, backgrounds and foregrounds can be altered to suit your compositional needs This is also true when a telephoto is used This is demonstrated in the series of photos on page 54 Fig 1 is a standard shot made with a normal 25mm cine lens Fig 2 was also made with a 25mm lens, but with the camera eighteen feet from the man standing at the curb Note, however, the change in perspective rendered in the third shot which was made with a telephoto lens at a distance for 75 feet from subject Here subject remains the same size as in Fig 2, but perspective of the background has been changed considerably

A unique effect on a flat screen can be gained if closeups are made with a long focal lens The longer telepboto lenses tend to flatten out a closeup because these lenses have very shallow depth of field at close distances Thus, in using a telephoto for closeups, the background is thrown out of focus, making the subject stand out more clearly In color photography, the use of telephotos for this purpose is even more advantageous

The effect rendered by a wide angle lens is just the opposite The extreme wide angle tends to distort foreground objects while distant objects seem even farther away than they normally appear to the eye For this reason, wide angle lenses are often used in making photos for advertising purposes and their use is responsible for the elongared appearance of motor cars in many advertising illustrations

Another advantage the use of a telephoto lens affords is the ability to virtually re-arrange objects within a scene for compositional improvement. Proof of this may be seen in the change of perspective wrought through use of the telephoto lens in Fig. 3 Note how the background appears closer to the cars and the man standing at curb This perspective could not be attained by shooting close up with a normal lens

Limited space precludes elaborating upon the many advantages of owning a full complement of lenses for your cine camera—i e, besides your normal lens, a wide angle and a telephoto lens But we hope this brief treatise may result in the reader experimenting with all his lenses in order that he may see for himself the broader compositional opportunities which they afford As with a new golf club, you cannot know a lens' full possibilities, its scope, nor its limitations either, unless you give it a fair trial—become fully acquainted with it.

BULLETIN BOARD

(Continued from Page 42)

radically new principle Meter, according to Norwood, gives instant color temperature readings, indoors or out

●

HOMER VAH PELT, Columbia Pictures' crack photographer, should have been credited last month for the excellent cover photo he made for the January issue of the "American Cinemarographer" Through an oversight his name was omitted in the customary place in the picture's descriptive paragraph

●

LEH ROOS, A.S.C... made preparations to step up production of his Hallen magnetic sound recorders following announcement that M-G-M, who has been quietly testing magnetic recording for sometime, plans to switch to tape recording for all its pictures in very near future Roos, whose recorder is designed especially to supplant optical recording for films, expects rest of the studios to follow suit Some are already testing his equipment he states.

●

JOSEPH H McNABB, pioneer in the motion picture industry and president and chairman of the board of the Bell & Howell Company, died January 5th in Chicago after a brief illness

J H McNabb

Mr McNabb was born April 15, 1887 in St Thomas, Ontario Canada He had business experience in railroading where he served in capacities from telegraph operator to auditor to executive assistant of the Southern Pacific and other lines in mid-west and western United States He later became general manager of the Bell & Howell Company at the age of 29 and president of that company at the age of 35. He had been associated with the company for over thirty-two years and had directed its growth from an organization fewer than eighty employees to one of the largest in the industry

He was an associate member of the American Society of Cinematographers

Mr McNabb collaborated with George Eastman on the standardization of the present 16mm film specifications He developed and produced the first 16mm amateur spring-driven camera He was also an inventor in his own right, having patents on film splicers and other devices for professional and amateur motion picture equipment

In 1946 he entered into an agreement with the J Arthur Rank Organization to manufacture and sell Bell & Howell equipment in Europe and the Empire

●

RECENT PHOTOGRAPHY RAVE-IEWS: *John Loves Mary*—"A splendid photographic job by Peverell Marley' *Life Of Riley*— William Daniels performs a competent camera job" *Trouble Preferred* — Benjamin Kline contributes a craftsmanlike phorographic job" *Boston Blackie's Chinese Venture*— Vincent Farrar's photography captures all essentials artfully' *Criss Cross*— Frank Planer's photography, centered around downtown Los Angeles, catches the full flavor of that interesting sector' *Alias Nick Beal*— Lionel Lindon's photography with its whirling fog and grey mist is a decided advantage *Flaxy Martin*—"Carl Guthrie s photography is appropriately low key captures the flavor of the melodrama'

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CURRENT ASSIGNMENTS OF A.S.C. MEMBERS

(Continued from Page 40)

with William Holden Joan Caulfield and Billy de Wolfe Richard Haydn, director

•DANIEL FAPP Red Hot and Blue,' with Betty Hutton and Victor Mature John Farrow, director

R-K-O

•HARRY WILD, "The Big Steal," with Robert Mitchum and William Bendix. Don Seigel, director

20th Century-Fox

•LEON SHAMROY Prince Of Foxes," (Shooting in Italy) with Tyrone Power, Orson Welles and Wanda Hendrix

•RUSSELL HARLAN, I Was a Male War Bride' (Shooting in Germany) with Cary Grant and Ann Sheridan Howard Hawks, director

•ARTHUR ARLING You're My Everything' (Technicolor) with Anne Baxter, Dan Daley and Anne Revere Walter Lang, director

•CHARLES CLARKE "Slattery's Hurricane, with Linda Darnell, Veronica Lake and Richard Widmark Andre De Toth, director

•JOSEPH LASHELLE, Come to the Stable with Loretta Young, Celeste Holm and Elsa Lanchester Henry Koster, director

•JOSEPH MACDONALD, 'It Happens Every Spring, with Ray Milland and Jean Peters Lloyd Bacon, director

•MILTON KRASNER 'East Side Story," with Richard Conte, Susan Hayward and Edward G Robinson Joseph Mankiewicz, director

•ERNEST PALMER Oh, You Beautiful Doll, with Mark Stevens, June Haver, and Gale Robbins. John Stahl, director.

United Artists

•LIONEL LINDEN 'Twilight, (Strand Prodn) with Laraine Day, Dane Clark, Franchot Tone, Agnes Moorehead and Bruce Bennett Irving Pichel, director

Universal-International

•RUSSELL METTY The Lady Gambles," with Barbara Stanwyck and Robert Preston Michael Gordon, director

•WILLIAM DANIELS Illegal Entry," with Howard Duff, Marta Toren and George Brent Frederick deCordova, director

•FRANK PLANER 'Take One False Srep,' with William Powell, Shelly Winters and Marsha Hunt Chester Erskine, director,

Warner Bros.

•ROBERT BURKS and WILFRID CLINE Task Force, with Gary Cooper, Wayne Morris and Julie Brennan Delmar Daves, director.

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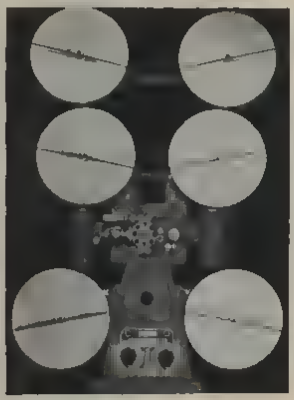

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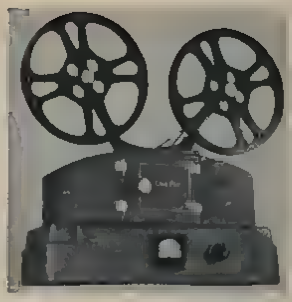

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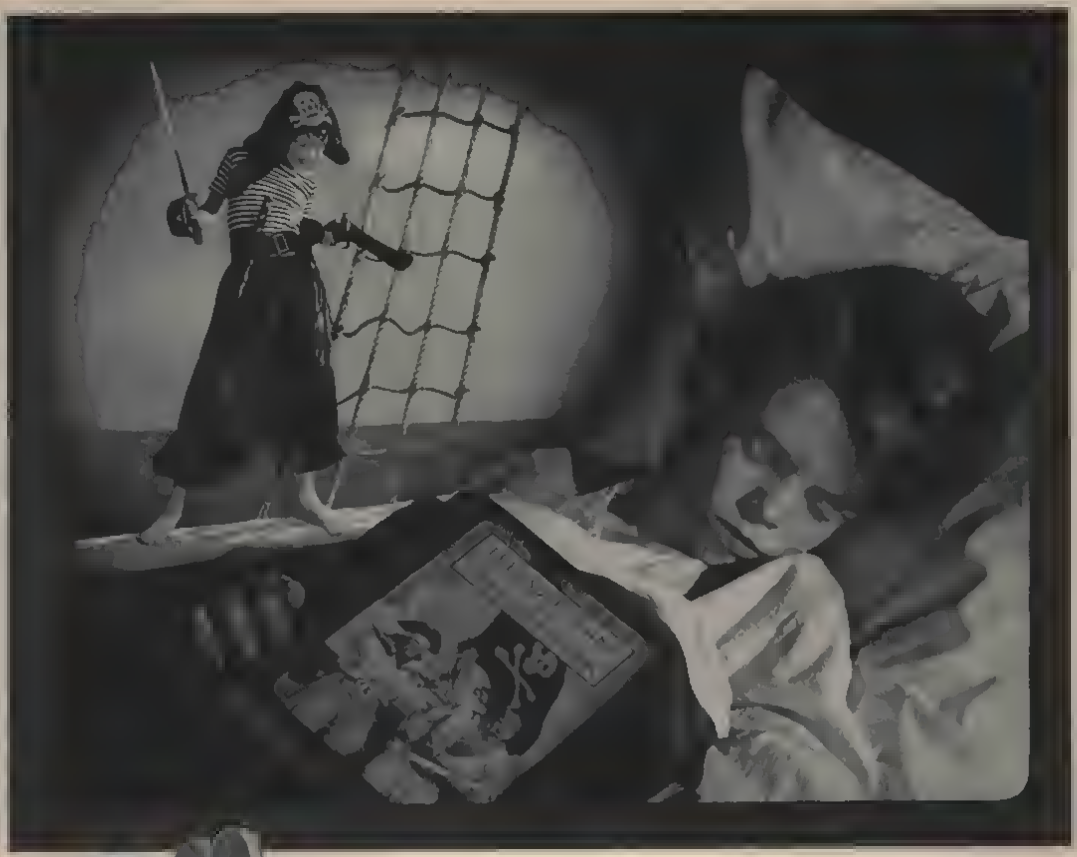

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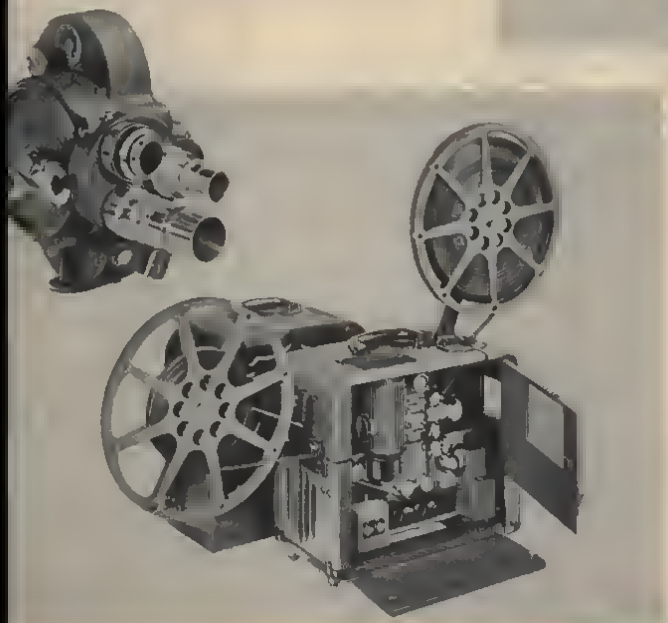

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